

## Technology of poetry presentation via Emoji Maker platform: pedagogical function of graphic mimesis

Rusudan K. Makhachashvili<sup>1</sup>[0000-0002-4806-6434], Svetlana I. Kovpik<sup>2</sup>[0000-0001-6455-5572],  
Anna O. Bakhtina<sup>1</sup>[0000-0003-3337-6648] and Ekaterina O. Shmeltser<sup>3</sup>

<sup>1</sup> Borys Grinchenko Kyiv University, 18/2 Bulvarno-Kudriavska Str., Kyiv, 04053, Ukraine  
r.makhachashvili@kubg.edu.ua, a.bakhtina@kubg.edu.ua

<sup>2</sup> Kryvyi Rih State Pedagogical University, 54 Gagarin Ave., Kryvyi Rih, 50086, Ukraine  
kovpiks@ukr.net

<sup>3</sup> State University of Economics and Technology,  
5 Stepana Tilhy Str., Kryvyi Rih, 50006, Ukraine  
shmelka0402@gmail.com

**Abstract.** The article deals with the technology of visualizing fictional text (poetry) with the help of emoji symbols in the Emoji Maker platform that not only activates students' thinking, but also develops creative attention, makes it possible to reproduce the meaning of poetry in a succinct way. The application of this technology has yielded the significance of introducing a computer being emoji in the study and mastering of literature is absolutely logical: an emoji, phenomenologically, logically and eidologically installed in the digital continuum, is separated from the natural language provided by (ethno)logy, and is implicitly embedded into (cosmo)logy. The technology application object is the text of the twentieth century Cuban poet José Ángel Buesa. The choice of poetry was dictated by the appeal to the most important function of emoji – the expression of feelings, emotions, and mood. It has been discovered that sensuality can be reconstructed with the help of this type of meta-linguistic digital continuum. It is noted that during the emoji design in the Emoji Maker program, due to the technical limitations of the platform, it is possible to phenomenologize one's own essential-empirical reconstruction of the lyrical image. Creating the image of the lyrical protagonist sign, it was sensible to apply knowledge in linguistics, philosophy of language, psychology, psycholinguistics, literary criticism. By constructing the sign, a special emphasis was placed on the facial emogram, which also plays an essential role in the transmission of a wide range of emotions, moods, feelings of the lyrical protagonist. Consequently, the Emoji Maker digital platform allowed to create a new model of digital presentation of fiction, especially considering the psychophysiological characteristics of the lyrical protagonist. Thus, the interpreting reader, using a specific digital toolkit – a visual iconic sign (smile) – reproduces the polylayered metalinguistic multimodality of the sign meaning in fiction. The effectiveness of this approach is verified by the poly-functional emoji ousia, tested on texts of fiction.

**Keywords:** technology, lyrical protagonist, emoji, Emoji Maker, multimodality, computer being (CB), graphic mimesis.

## 1 Introduction

**Problem statement.** Emoji signs are specific Unicode-based ideograms. Nowadays emotions and impressions of the written and read text can be conveyed in the form of punctiograms, pictograms and ideograms. Emoji is a multifunctional ideogram that not only saves one space in correspondence when communicating through social media, but also conveys shades of emotions, moods, feelings based on what one sees, hears, or reads. No wonder emoji in the modern world is considered a hieroglyph of the 21st century.

As modern literary criticism undergoes a process of depressurization, the allure of digital capabilities of the Emoji Maker platform as a metalinguistic phenomenon to the study of literary works will increase the interest of students of philology in works of fiction, developing creative thinking [18]. The specificity of applying emoji to the analysis of a fictional text is to condense and synergize the result. This is primarily due to the fact that emoji modeling takes into account only the most basic and key senses. This avoids the recipient's own context when interpreting the text and grasps the main point. That is why the transmission of the content of major genres (stories, novels, trilogies) is possible by modeling one or more emoji. All this also develops the ability and skill to create visual texts that will convey the full range of feelings from a read piece of fiction. This type of visual texts conveys the content of the reading as briefly as possible, activate memory, critical assessment, attention of students. It is through emoji that you can translate fiction, film, and other fictional media.

**The objective of the article.** Development and testing of information and communication technology application of presentation of different genres of fiction via the Emojidom Smiley & Emoji Maker [19].

Information and communication technology (ICT), where technology is understood as a set of methods, tools and implementation by a person of a complex process by dividing it into a system of sequential interconnected procedures and operations that are performed more or less uniquely and aim at achieving high efficiency of a certain activity ([12]), in our study emphasized the role of unified technologies, namely, software (Emoji Maker). This allowed students to create a model of visual interpretation of artistic (poetic) text during the experiment. With a limited set of tools in the program set, students rely on their own essential empirical experience and on a sensory typology that corresponds to three main types – visual, audio and kinesthetic [8]. In addition to aforementioned, students, using the color scheme, rely on general information about the person's physiognomic characteristics [8], which allows them to accomplish the task: to model the features of the faces of lyric characters in Emoji Maker according to contextual events, feelings, phenomena.

**Analysis of recent research and publications.** According to Svitlana V. Pidopryhora, "... the invasion of new technologies (computer, Internet) into the sphere of literature - changes the nature of authorship, the structure of text, the essence of reading and the form of interaction between the reader and the text, the level of communication interaction author – reader – text" [18]. Thus, emoji literature technology enhances the ability of philological students to convey the content of literature in the most appropriate characters or symbols.

Emoji researchers are convinced that these characters have great hypertext potential. For example, there have been attempts to translate the text of Herman Melville's novel "Moby Dick" via the appropriate emoji, called "Emoji Dick" [2].

Today, emoji is not only a linguistic tool, but also a psycho-physicalist one. By modeling this or that facial expression of an emoji, the author gives it the emotional touch that corresponds to the level of sensuality. The emoji face performs an informative function, that is, communicates to the interlocutor the emoji author's response to a text, which greatly diversifies written communication.

Consequently, by making sense of poetry with the help of a self-designed emoji corps in Emoji Maker platform, philological students have the opportunity to expand the range of emotions, moods and experiences that arise in the process of reading poetry and especially its interpretation. Emoji face expression is a student's creative approach to understanding the essence of prose and poetry. After all, all human feelings are expressed not so much in words as in facial expressions. So, we offer emoji modeling technique that reproduces the artistic meaning of poetry.

## 2 Methods

The following methods were used to solve the established problems: *empirical* – in the course of conducting an experimental study of emoji modeling in class with students; applying a systematic approach to consider an object as a system model; functional approach – to determine the functions performed by the model; *pedagogical modeling* [16] – for the study of pedagogical objects (phenomena) by means of modeling of conceptual, procedural, structural-content and conceptual characteristics and individual "sides" of the educational process within the defined socio-cultural space at the general educational level; *aspect analysis of the artistic text* – for the separation of stanzas and content clusters; *deductive* – for sign assembly.

## 3 Results

Natural language in its ousia is that macrocosm that is reproduced in the continuum of the world of things (Plato [20]). As we know, the efficacy of this subordination to a pragmatic world gives natural language the evolutionary status – capable of expansion, and most importantly capable of simplification. The latter, in turn, has an ontogenetic function of preserving and extending the human race: "*We must simplify grammar until grammar has simplified us*" [4]. It concerns the codification of human consciousness through language, and more precisely, through its unilateral structure (US) and polylateral ousia (PO). We emphasize the term ousia, since the term has passed the stage of modification and in the Greek language the denotation of this concept is absent. In modern Greek, the term is interpreted to mean the essence and nature of a thing. However, the "Dictionary of Untranslatables: A Philosophical Lexicon" [3] presents differences in understanding of concepts by different scholars and in different epochs. The dictionary emphasizes that the meaning of the word has undergone a radical transformation between Plato and Aristotle, since the former understood everything in

the modern sense of “property” and in the philosophical sense of the essence of things, while the latter added other meanings, identifying ousia with ὑποκείμενον/theme (causes it to label εἶδος through ousia sometimes, a type or feature, sometimes the unity of matter and eidos, and sometimes matter itself). Through the subsequent history of philosophy, the situation was increasingly complicated, since the Stoics regarded everything as an indeterminate substrate, thinkers of middle Platonism and Neo-Platonism returned to the meaning of “essence”, and Christian Christology approximated υπόστασις with ousia giving the latter more enriched meanings, nonexistent in modern Greek [3]. It is because of differences in translations and interpretations that all modern Greek translators have decided to leave the word untranslatable, taking into account the entire range of interpretations available. The latter gives us the possibility to use the term “ousia” in the study.

It is worth noting that the unilateralism of the structure is not universal to all speakers, but is identical to the distinctive thinking (DT) of a person, which, in turn, is an explanatory factor for the evolution of language. Let us describe this process with the following formula:

$$\frac{US+DT}{PO}$$

where PO is a substantiated exponent, in fact, the material expression of a linguistic sign.

In the context of language simplification, the work of Ludwig Wittgenstein “Tractatus Logico-Philosophicus” plays a key role [22]. According to the concept of the scholar, called “language game”, which correlates, and at the same time contradicts, the role of natural language in the reflection of the world, it is believed that natural language is most capable of world reproduction, but the peculiarity of language games is that there are specific rules that each player can understand differently. However, this is precisely the reason for the multilateral character of the ousia of a sign. After all, we are already dealing with the arbitrariness of his understanding (Wilhelm Wundt [23]).

The only field, where a sign synthesizes all its meanings, is exclusively a metalinguistic environment – one where any linguistic unit is reproduced as a linguistic-communicative (Ferdinand de Saussure [6], Charles Bally [1], Wilhelm von Humboldt [10], etc.), and logical and philosophical essence (Ludwig Wittgenstein [22], Gottlob Frege [9], Charles Sanders Peirce [17] and others). Such a field is computer being (CB) – a complex, multidimensional sphere of synthesis of reality, human experience and activity, mediated by digital and information technologies [13]. The linguistic aspect of CB research is determined by objective historical and geopolitical prerequisites: cybernetization, globalization, informatization of world society [14, p. 1]. It is in the continuum of CB, where the language game is the symbolic and semiotic foundation of Web 2.0 platform testing, that game rules acquire metal-linguistic characteristics and require special content analysis.

Essential-empirical analysis of computer being as a linguistic universal continuum uninstalls the following ethno-barriers: folk-mythological arsenal, cultural paradigms, socio-political discourses, etc. The key to this uninstallation is the phenomenon of “emoji” – “ideograms or emoticons used in emails and web pages” [7]. The digital

emoji corps is a technogenetic mimesis of pictographic writing. The function of emoji, as pictography, is to identify the meaning, the content of which a priori eliminates its own invariance, transgressively appealing to the logical-eidological plane (Aleksandr A. Reformatskii [21]). Emoji in CB is a universe, its visualization is exploited by the macrostructure of technogenesis, which is indicated by the internal unity of its components at the micro- and macro-levels and in the plane of the sign substrate (formal and semantic elements and structures) and the synthesis of features of ontological, cognitive and anthropological substance [14, p. 2].

Thus, the importance of implementing CB emoji in the study and interpretation of literature is absolutely natural: emoji, phenomenologically, logically and eidologically installed in the digital continuum, is separated from the natural language predicated by (ethno)logy, and implicitly embedded in (cosmo)logy. Understanding emoji is not subordinated to the nationality of the speakers. Another interpretation is that each speaker interprets the linguistic field in terms of its empirically-essential foundation, but this premise does not preclude the understanding of emoji.

Emphasizing the iconicity of the emoji corps, we appeal to the concept of modality and multimodality. Charles Bally noted that modality is the soul of the proposal; like thought, it is formed predominantly as a result of the active operation of the speaker who speaks [1]. The scholar distinguished the main content (dictum) and its modal part (modus), which formulates emotions and intellect of reasoning regarding dictum. And therefore, modality is expressed in two types: objective and subjective. (Inter)synthesis of these types also involves multimodality as a way of constructing and reconstructing concepts and meanings with their integration into a metalinguistic semantic field, in which, in fact, the hypertext semiotic code is established. Thus, with emoji we get to a multilevel structure of language – from the phonetic level to the textual level.

Before proceeding to the empirical analysis of poetry modelling, let's define the algorithm by which, with the application of the Emoji Maker program, emoji is constructed taking into account formal and informative factors of a fictional text.

1. At the first stage, students are offered poetry for analysis. Emphasizing that poetry is imagery, and therefore its analysis must be accompanied by imaginative and critical thinking.
2. At the second stage, we propose to analyze the text using the Emoji Maker digital program, having outlined the purpose and tasks before. The program provides students with a limited list of options for creating emoji, and thus the students' creative and creative skills, as well as the essential empirical experience that will allow them to explain and substantiate the color choices of the emoji and its components, play a special role in the task.
3. At the third stage, we must emphasize to the students: emoji models should correlate with the content of the poetry, as well as formally reflect the mood and feelings of both the lyrical hero and the reader.

We shall proceed with the example of the poetry of a twentieth century Cuban poet José Ángel Buesa. The selection of poetry in this case is to appeal to the most important function of emoji – the expression of feelings. In his lifetime, Jose Buesa acquired the status of “enamored poet”, that is, a poet whose poetry is distinguished by sensuality in

his own metaphor. Therefore, we believe that it is appropriate to reconstruct this sensibility with the help of the aforementioned metalinguistic digital continuum. We apply the Emoji Maker digital platform [19]. The program has technical limitations, which, however, seal the phenomenology of the presentation. These limitations are specifically available repertoire of tools that cannot be traversed during image rendering. Emoji Maker contains the following skins: *face shape, more shape, eye, eye brow, mouth, hair, sunglasses, hands, hats, others, background*.

We shall further disclose the completion of the sample study task: to recreate the meaning of the following poem by José Ángel Buesa [11] using self-designed emoji in Emoji Maker tool.

| ACUÉRDATE DE MÍ                                                                                                                                              | REMEMBER ME                                                                                                                                                  | НЕ ЗАБУВАЙ МЕНЕ                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| I. Cuando vengan las sombras del olvido<br>a borrar de mi alma el sentimiento,<br>no dejes, por Dios, borrar el nido<br>donde siempre durmió mi pensamiento. | I. When shadows of oblivion advance<br>expunging feeling from my very soul,<br>for God's sake don't erase the case<br>where dwell the thoughts to you I owe. | I. Коли придуть тіні забуття,<br>Щоб почуттів в душі спинити існування,<br>Благаю Богом, збережи буття,<br>В котрім завжди жило моє кохання.     |
| II. Si sabes que mi amor jamás olvida<br>que no puedo vivir lejos de ti<br>dime que en el sendero de la vida<br>alguna vez te acordarás de mí.               | II. Should you so know my love fails not,<br>that I can't live afar from thee,<br>Do tell me, on thy earthly trot<br>you will remember me.                   | II. Як знаєш, що любов моя нетлінна,<br>Що жить без тебе – за бік узбереж,<br>Скажи, що на путі життєво цінній<br>Одного разу мене ти впом'янеш. |
| III. Cuando al pasar inclines la cabeza<br>y yo no pueda recoger tu llanto,<br>en esa soledad de la tristeza<br>te acordarás de aquel que te amó tanto.      | III. When you bow your head passing by,<br>me unable to dampen your tears,<br>in that loneliness gone awry<br>You'll remember my love perseveres.            | III. Коли в путі чоло огорне сум,<br>І я не зможу сліз твоїх спинити,<br>В цій самотності печальних дум<br>Упом'янеш того, хто вмів любити.      |
| IV. No podrás olvidar que te he adorado<br>con ciego y delirante frenesí<br>y en las confusas sombras del pasado,<br>luz de mis ojos, te acordarás de mí.    | IV. You cannot forget I've adored thee<br>with blind and delirious frenzy<br>In the shadows of past gone hazy,<br>delight of my eyes, you'll recall me.      | IV. Ти не забудеш мого боготворіння,<br>Безумного й сліпого до безтями<br>В прожитому, що заплелось тінню,<br>Мене згадаєш за очей свічами.      |

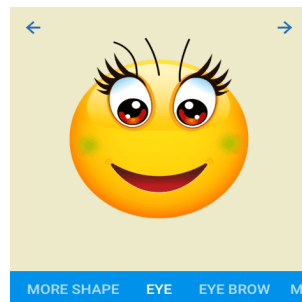
|                                                                                                                                                                                              |                                                                                                                                                                                                   |                                                                                                                                                                                                            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>V. El tiempo corre con denso vuelo<br/>ya se va adelantando entre los dos<br/>no me olvides jamás. ¡Dame un recuerdo!<br/>y no me digas para siempre adiós.</p> <p>(José Ángel Buesa)</p> | <p>V. Time flies with thick might,<br/>Far ahead separating us two,<br/>Don't forget me. Deliver a token!<br/>and don't fare me well anigh.</p> <p>(Translation by Rusudan K. Makhachashvili)</p> | <p>V. Час тяжко простягається по колу<br/>І вже випурхує між нас у це буття.<br/>Не забувай! Не забувай мене ніколи.<br/>Не говори мені «Прощай без вороття!»</p> <p>(Translation by Анна О. Bakhtina)</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The reconstruction of the poem should begin with its division. The poem contains of 20 lines, divided into 5 quatrains. We take each quatrain individually, so as a result we have to create 5 emoji characters. We reduce the compilation of the sign to deduction, that is, for each quatrain we define the universal qualities of emotion (UQE).

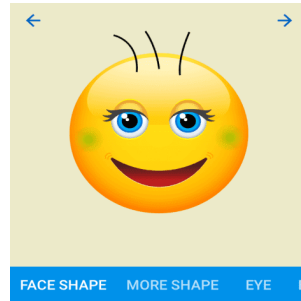
I. When shadows of oblivion advance,  
expunging feeling from my very soul,  
for God's sake don't erase the case  
where dwell the thoughts  
to you I owe.

Lyrical Hero = Love + Memory. So, we create the image of a character – a lyrical hero who pleads to be remembered by his love. UQE: anxiety, sadness, fear, hope. The main feature (hereinafter referred to as the “MF”) is the PRAYER.

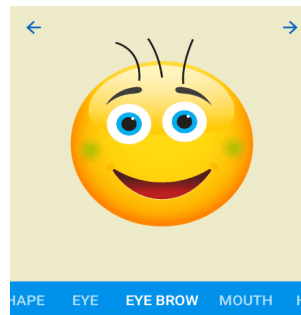
1. We take the yellow circle as the basis. Yellow in this case – as a symbol of hope, but at the same time – the sadness of separation.



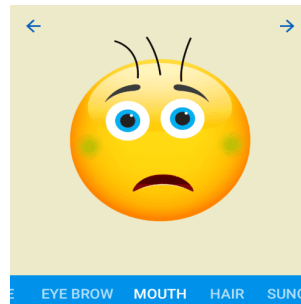
2. The choice of eyes is justified by the pleading expressed by the lyric hero. The main feature – mirrored dilated pupils, reminiscent of tears.



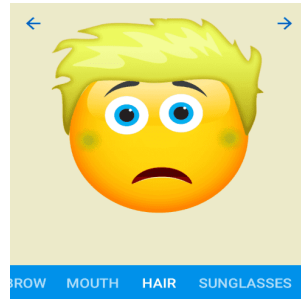
3. The main expression of emotions rests in the eyebrows, because the quatrain expresses a plea. Therefore, the eyebrows rise to the central frontal part of the eye.



4. The corners of his lips are slightly down, which also testifies to the sadness of the lyrical hero.



5. The choice of the lyrical hero's hairstyle correlates with his essence – romantic nature. Therefore, the hair is blond, not too short, disinfected.



6. In this quatrain supplications can also be defined by gesture: palms are opened, the geometry of which involves the coverage of the object of love.

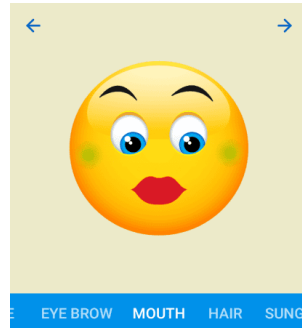


7. In addition, pleading can be emphasized with conditional tears, which gives the lyrical character the desired effect.

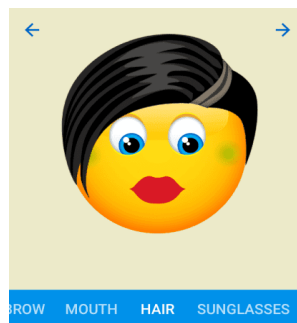
II. Should you so know my love  
       fails not,  
 that I can't live afar from thee,  
       Do tell me, on thy earthly  
           trot  
       you will remember me

Lyrical Hero = love + memory + incorruption. MF – ETERNITY. For the sake of this quatrain, in order to avoid repetition of images, one can portray a potential fiancée of a lyrical hero who mentions love. UQE: thoughtfulness, memories.

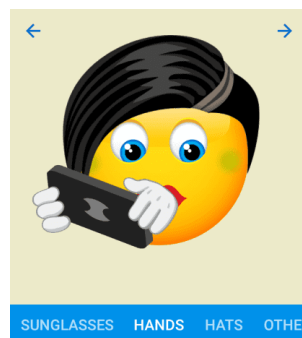
1. Let us pay attention to the lips of the alleged girl: it ought to be a red, full mouth, closed, which will indicate the reflections of the heroine, her memories. The pupils of the eyes will look sideways and downwards, which will again indicate the girl's reflections.



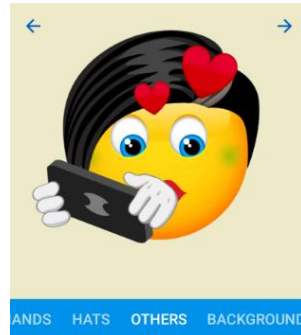
2. Hairstyle is also important because the length of hair, color, style correlates with the character of the woman. So, based on the limited selection offered by Emoji Maker, we choose medium length, black hair. With this choice, we visualize a girl as a young person, ages 23-25.



3. In digital age, communication cannot be imagined without gadgets. With that in mind, let's portray a girl with a mobile phone: so we can be interpretatively assumed that the girl's memories are symbolically stored on the device (photos, videos, etc.) – which is easier for students to relate to.



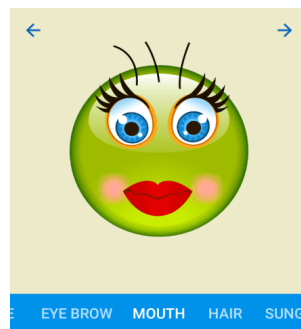
4. We can complete the image with a universal denotation of love – a heart.



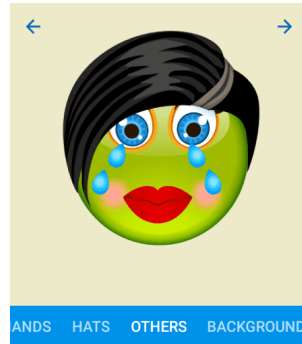
III. When you bow your head  
       passing by,  
 me unable to dampen your tears,  
       in that loneliness  
       gone awry  
 You'll remember my love  
       perseveres.

Lyrical Hero = Love + Sadness + Memory + Thoughts. MF is loneliness. UQE: sadness, memories, longing, despair.

1. It is worth noting that in Spanish speaking cultures, green is the color of hope in love [5, p. 15], and therefore, an emoji experiment with a green smiley is advisable. Because the hope of memories rests on the subject addressed in the poem by the lyrical hero, so here we portray the girl.



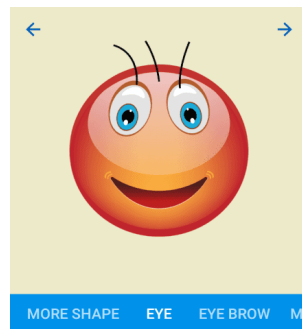
2. We leave the physiognomic characteristics the same as those in the second quatrain. And to visualize of the UQE we add the denotation of sorrow – tears.



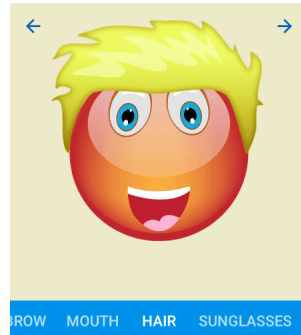
IV. You cannot forget I've adored thee  
with blind and delirious frenzy  
In the shadows of past  
gone hazy,  
delight of my eyes, you'll  
recall me.

Lyrical Hero = Love + Memory + Time. OR is a passion. UQE: madness, passion.

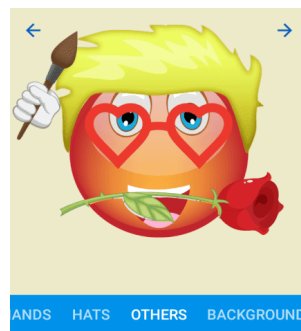
1. Universal characteristic of red color – love, passion; anger. Given the context of the quatrains, we construct a smiley face of red color, which will symbolize the love of the lyrical hero, his passionate feelings.



2. The hairstyle of the lyrical hero remains unchanged, as in the previous image, symbolizing the romantic nature. Lips play a key role in this image. Let us portray them as half-open, which shows the interest of the lyric hero, his admiration for the woman.



3. However, the most fundamental function of the UQE described in this quatrain is the attribute of love and romance. So let's depict the lyrical hero in heart-shaped glasses, a rose, and a brush that characterizes the hero as a dreamer, an artist who, in his own reminiscence, abstractly depicts the image of a beloved woman.

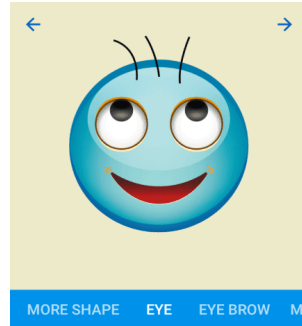


V. Time flies with thick  
 might,  
 Far ahead separating us  
 two,  
 Don't forget me. Deliver a token!  
 and don't fare me well  
 anigh.

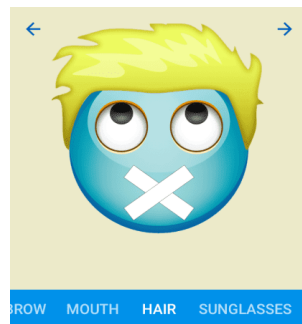
Lyrical Hero = Love + Time + Inevitability + Farewell + Memory. MF – timelessness. UQE: hope, memories, supplications, hopelessness.

1. The last quatrain demonstrates in the most detail the purpose of the lyrical hero as a kind of prayer to a woman: the feeling of not returning, the inevitability of time makes the hero appreciate his feelings. He also brings this up with a woman, pleading with her to remember his feelings as well. The poetic motif is that love will persevere as long as it is remembered.

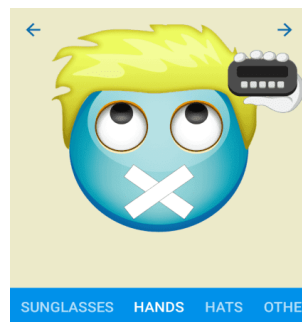
Let's finish the visualization of poetry in the blue color of the emoticon, where blue is the universal symbol of hope, the fulfillment of a memory dream in time.



2. A plea not to say "Farewell!" we can depict through another universal sign - muted lips.



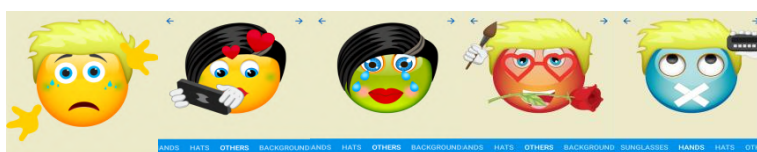
3. We complete the digital reconstruction with symbolic attributes: the pager (obsolete technology) reproduces the semantic nature of the image of time, the equivalents of which are being-timelessness-eternity-Cosmos-Eidos.



So, with the help of the Emoji Maker computer program, we introduce a visual reconstruction of J. A. Buesa's poem "Remember Me". This approach simplifies the isolation of the fundamental factors underlying poetry. First, considering the person's

physiology, we tried to single out meanings that suggest the presence of the following feelings: love, anxiety, sadness, fear, hope, memories, supplication, hopelessness. Visual affirmation of the senses contributes to a profound awareness of the fundamental concept of the poem – time, which can be correlated by the micro- and macro-cosmic elements of being (and in our case, computer being): being-timelessness-eternity-Cosmos-Eidos.

By recreating poetry through an ICT semiotic tool, students can potentially reproduce the meaning, imagery and content of the text only through the chain of emoji created:



Applying the Emoji Maker multimedia program when analyzing a work of art (poetry) in the classroom, one should adhere to the following guidelines:

1. Before moving on to modeling emoji, it is necessary to outline the main idea of the text, because it depends on the further characteristics of poetry and its visualization.
2. Describe the lyrical hero, outline his role and function in the text. Describe his mood, feelings, emotions.
3. It is worth remembering that the reception of the reader can be validated only by the feeling and emotions of the lyrical hero, but not by the content of poetry.
4. Visualize the appearance of the lyrical hero without departing from the context of poetry. Imagine the emotions of the hero, hypothetically outlining the physiognomistic characteristics relevant to the mood and feelings of the lyrical hero. You can now move to image modeling in Emoji Maker.
5. It should be noted that the choice of options in the program is limited, and therefore, their use should be qualitative and contextual.
6. Each option used must be defensible – only under this condition the correlation of ICT tools potential with the content of poetry can be traced.

#### 4 Conclusions and prospects of further research

A multidisciplinary approach to various disciplines (linguistics, literary studies, philosophy of language, psychophysionics, eye-tracking and text-mining technologies, etc.) in synthesis with structures of computer being, namely, with an emoji-body on the Emoji Maker platform allows to create a model of digital semiotic presentation of fiction. Thus, the reader-interpreter, using a specific technological toolkit, a visual iconic sign (smiley/emoji) reproduces the multilateral metalinguistic functionality of the meaning of a sign based on the artistic word. This approach significantly expands the subject of the study and can be applied in classes of linguistic and literary disciplines, as well as in classes in critical and analytical reading. Due to the powerful hyper-cybernetization in the world, research on the topic will acquire more and more

interpretative layers, the study of which is impossible without a multidisciplinary approach.

The study outlined the multifunctionality of the computer being emoji corps based on fiction. The Emoji Maker platform attempts to compile the image of a lyrical hero. The created images, hieroglyphs of the 21st century, reproduce the multimodal concept of the metalinguistic field. The sign is both an icon, a symbol and a text. On the verbal language level emoji convey the meaning (dictum) of the signified, on the non-verbal level – the meaning (modus) of the signified. Objective and subjective in a sign are synthesized, and the reproduced image is read through the psycho-physiologist prism, which reconstructs the essence of graphic mimesis in the pedagogical sphere. The technical limitations of the Emoji Maker web platform have made it possible to phenomenologize one's own essential-empirical reconstruction of the image of a lyric hero, which allows one to appeal to the cognitive modeling of content and the development of skills in poetry. The basis of modeling is the theory of similarity, in which absolute similarity is possible only by replacing one object with another, identical to the first in form and content. However, as noted above, poetry is an imagery which understanding depends to a great extent on the recipient's essential empirical experience and on its sensory typology, which corresponds to three main types – visual, audio and kinesthetic [8]. Therefore, simulation of exactly the same results is impossible, because only under the condition of individual approach of students to visualized analysis of poetry is it possible to adequately reflect all aspects of functioning of the studied object with the help of a simulated emoji sign.

**Acknowledgements.** The study was performed within the framework project of the Department of Romance Languages and Typology (Borys Grinchenko Kyiv University, Kyiv) “European Languages and Literatures Development in the Framework of Intercultural Communication” (registration code 0116U00660) and the framework project of the Department of Ukrainian and World Literature (Kryvyi Rih State Pedagogical University, Kryvyi Rih) “Poetics of the Fictional Text”.

## References

1. Bally, C.: *Linguistique générale et linguistique française*. Editions Francke, Berne (1965)
2. Benenson, F.: *Emoji Dick; or 📱*. Lulu Press, Morrisville (2010)
3. Cassin, B., Apter, E., Lezra, J., Wood, M. (eds.): *Dictionary of Untranslatables: A Philosophical Lexicon*. Princeton University Press, Princeton (2014)
4. Centro Gabo (ed.): *Botella al mar para el dios de las palabras: discourse of Gabriel García Márquez para jubilar la orthography*. <https://centrogabo.org/gabo/gabo-habla/botella-al-mar-para-el-dios-de-las-palabras-discurso-de-gabriel-garcia-marquez-para> (2018). Accessed 25 Oct 2018
5. Chesterton, G.K.: *El color de España: y otros ensayos*. Ediciones Espuela de Plata, Sevilla (2007)
6. de Saussure, F.: *Cours de linguistique générale*. Payot, Lausanne, Paris (1916)
7. *English English Dictionary online*. <https://en.glosbe.com/en/en>. Accessed 21 Mar 2020
8. Franken, R.E.: *Human Motivation*, 6<sup>th</sup> edn. Thomson Wadsworth, Stamford (2007)

9. Frege, G.: Begriffsschrift: eine der arithmetischen nachgebildete Formelsprache des reinen Denkens. Verlag von Louis Neber, Halle (1879)
10. Humboldt, W. von: On Language. On the Diversity of Human Language Construction and Its Influence on the Mental Development of the Human Species, 2<sup>nd</sup> edn. Cambridge University Press, Cambridge (1999)
11. José Ángel Buesa. [https://www.poesi.as/Jose\\_Angel\\_Buesa.htm](https://www.poesi.as/Jose_Angel_Buesa.htm). Accessed 21 Mar 2020
12. Kommers, P.A.M., Smyrnova-Trybulska, E., Morze, N., Issa, T., Issa, T.: Conceptual aspects: Analyses law, ethical, human, technical, social factors of development ICT, e-learning and intercultural development in different countries setting out the previous new theoretical model and preliminary findings. *International Journal of Continuing Engineering Education and Life-Long Learning* 25(4), 365–393 (2015)
13. Kuttyrev, V.A.: Kultura i tekhnologiya: borba mirov (Culture and technology: the struggle of the worlds). Progress-Traditciia, Moscow (2001)
14. Makhachashvili, R.K.: Dynamika anhlomovnoi innovatsiinoi lohosfery kompiuternoho buttia (Innovative English Computer Logosphere Dynamics). Dissertation, Odesa I.I. Mechnikov National University (2013)
15. Mirnaia, I.: Smaily, emodzi, emotykony: chy tak vse prosto? (Smilies, emojis, emoticons: is everything so simple?). Bibliomir-OK! <http://bibliomirok.blogspot.com/2017/10/blog-post.html> (2017). Accessed 25 Oct 2019
16. Ostapenko, A.A.: Modelirovanie mnogomernoi pedagogicheskoi realnosti (Modeling multidimensional pedagogical reality). Dissertation, Kuban State University (2005)
17. Peirce, C.S.: Peirce on Signs: Writings on Semiotic. University of North Carolina Press, Chapel Hill (1994)
18. Pidopryhora, S.V.: Ukrainska eksperymentalna proza XX – pochatku XXI stolit: “nemozhlyva” literatura (Ukrainian Experimental Prose XXI – the Beginning of the XXI Century: “Impossible” Literature). Dissertation, Taras Shevchenko National University of Kyiv (2019)
19. PlantPurple: Emojidom Smiley & Emoji Maker. Apps on Google Play. <https://play.google.com/store/apps/details?id=com.plantpurple.emojidommaker> (2018). Accessed 25 Oct 2018
20. Plato: Republic. Wordsworth Editions, London (1997)
21. Reformatskii, A.A.: Vvedenie v iazykovedenie (Introduction to linguistics), 6<sup>th</sup> edn. Aspekt Press, Moscow (2004)
22. Wittgenstein, L.: Tractatus Logico-Philosophicus. Cosimo Classics, New York (2007)
23. Wundt, W.: Grundzüge der physiologischen Psychologie. Verlag von Wilhelm Engelmann, Leipzig (1874)